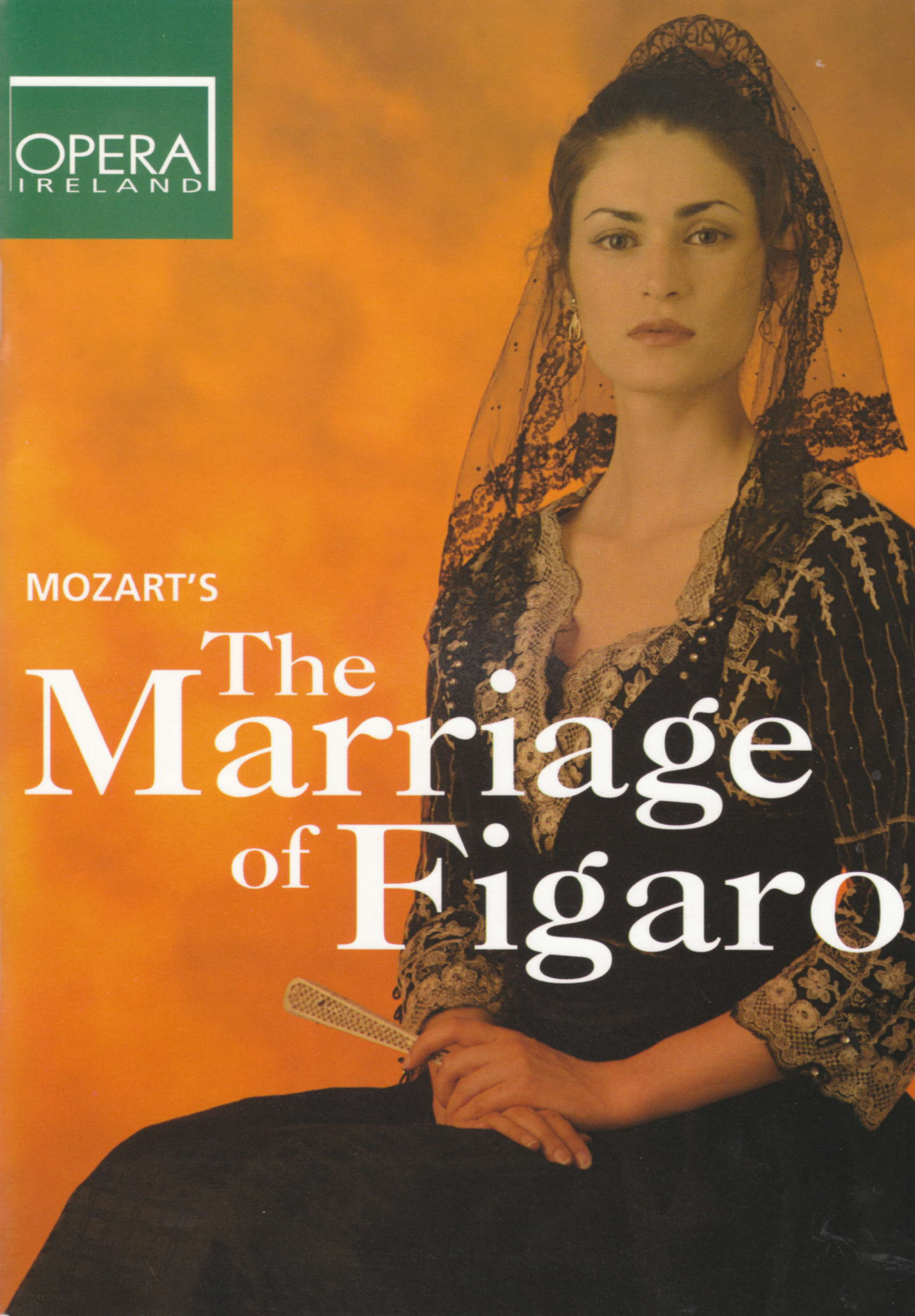


The logo for Opera Ireland, featuring the word "OPERA" in a large, white, serif font above the word "IRELAND" in a smaller, white, sans-serif font, both enclosed within a white rectangular border.

OPERA  
IRELAND

MOZART'S

The background of the cover is a portrait of a woman in 18th-century costume. She is wearing a black lace veil and a black dress with intricate gold embroidery on the sleeves and neckline. She is holding a small, ornate fan in her hands. The background is a warm, orange-gold gradient.

# The Marriage of Figaro

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# OPERA IRELAND

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presents a new production of

## The Marriage of Figaro

(LE NOZZE DI FIGARO)

Opera in four acts  
SUNG IN ITALIAN

**Wolfgang Amadeus Mozart**

Libretto by Lorenzo Da Ponte after Pierre-Augustin Beaumarchais's play *La folle journée, ou Le mariage de Figaro*

Conductor	Simon Joly
Director	Michael McCaffery
Assistant Director	Michael Moxham
Choreographer	David Bolger
Designer	Paul Edwards
Lighting Designer	Paul Keogan

Opera Ireland Chorus  
Chorus Master Fergus Sheil

RTÉ Concert Orchestra (Leader Michael d'Arcy)  
by kind permission of the RTÉ Authority

GAIETY THEATRE, DUBLIN  
April 5, 7, 9, 11 and 13 1997 at 7.30 pm

There will be one interval of 20 minutes after Act Two  
and short pauses after Acts One and Three

The New Mozart Edition of *The Marriage of Figaro* published by Bärenreiter is performed  
by arrangement with Faber Music London.

Surtitles translations: Peter Bloor  
(by arrangement with the Royal Opera, Covent Garden)

General Manager David Collopy







Wolfgang Amadeus Mozart



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# CAST

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Cast, in order of appearance

Figaro, <i>valet to Count Almaviva</i>	Desmond Byrne
Susanna, <i>his fiancée, the Countess's maid</i>	Mary Hegarty
Bartolo, <i>a doctor</i>	Jonathan Veira
Marcelina, <i>Bartolo's housekeeper</i>	Pauline Tinsley
Cherubino, <i>a page-boy</i>	Kristina Hammarström
Don Basilio, <i>a music teacher</i>	Ugo Benelli
Count Almaviva	Karl Daymond
Countess Almaviva	Mariette Kemmer
Antonio, <i>the gardener; and Susanna's uncle</i>	Gerard O'Connor
Barbarina, <i>another niece of Antonio</i>	Deirdre Masterson
Don Curzio, <i>a lawyer</i>	James Nelson
Bridesmaids	Elizabeth Woods
	Sandra Gudgeon
<i>Répétiteur</i>	Maria Fitzgerald
<i>Stage Manager</i>	Peter Doubleday
<i>Assistant Stage Manager</i>	Michelle Daly
<i>Student ASM</i>	Maree Kearne
<i>Surtitled Operator</i>	Mairead Hurley

*Le nozze di Figaro* was first performed in the Burgtheater, Vienna, on 1 May, 1786. The first Dublin performance was at the Theatre Royal in Crow Street on 7 October 1819. The first DGOS performance, sung in English as *The Marriage of Figaro*, was at the Gaiety Theatre on 17 April 1942

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# RTÉ CONCERT ORCHESTRA

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PRINCIPAL CONDUCTOR: Proinnsias Ó Duinn

## **1st VIOLINS**

Michael d'Arcy - Leader  
Michael Healy - Co-Leader  
Mircea Petcu  
Pamela Forde  
Sunniva Fitzpatrick  
Eileen Murphy  
Ruth Murphy  
Emily Thyne

## **2nd VIOLINS**

Elizabeth Leonard  
Paul O'Hanlon  
Jennifer Murphy  
Elena Quinn  
Arthur McIver  
Donal Roche

## **VIOLAS**

Padraig O'Connor  
Ruth Mann  
Thomas Kane  
Michelle Lalor

## **CELLOS**

David James  
Annette Cleary  
Catherine Behan  
Hilary O'Donovan

## **BASSES**

Martin Walsh  
Liam Wylie

## **FLUTES**

Deirdre Brady  
Ann Macken

## **CLARINETS**

Michael Seaver  
Jean Duncan

## **BASSOONS**

John Leonard  
Carole Block

## **HORNS**

David Carmody  
Declan McCarthy  
Fearghal O'Ceallachain

## **TRUMPETS**

Bernard McNeill  
David Martin  
Eoin Daly

## **TIMPANI**

John Fennessy

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Cathal MacCabe

### **HEAD OF ORCHESTRAS / PERFORMING GROUPS**

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### **PR/PROMOTIONS ASSISTANT**

Eleanor Collier

### **ORCHESTRAL ASSISTANTS**

Colm Hanlon  
Daniel McDonnell

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# OPERA IRELAND CHORUS

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## SOPRANOS

Mary O'Sullivan  
Rachael Talbot  
Róisín Toal  
Clare Wallace  
Elizabeth Woods

## MEZZO-

## SOPRANOS

Dervilla Conlon  
Sandra Gudgeon  
Melanie McGrane  
Dara McMahon

## TENORS

Tom Cregan  
Dermott Doyle  
John McKeown  
Ciaran Nagle

## BASSES

Des Capliss  
Jeffrey Ledwidge  
John Morrissey  
Conor O'Reilly

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## CREDITS

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*Opera Ireland would like to acknowledge the assistance of the following:*

*Cover illustration:* Bill Hollingsworth (designer)  
Kevin Dunne (photography)

*Costumes made by:* Frances Caird, Kay Bennett, Janet O'Leary, Jacqueline Kobler

Stephen Molloy of the Abbey Theatre  
Henry Rooney and Liam Pawley of the Gate Theatre  
Ann Myler of Inchicore VEC  
Betty Grant, Temple Bar Opticians  
Tony McMahon, Johnny Fox Pub

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Mr. Jim Somers - Ernst & Young  
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Opera Ireland would like to acknowledge the major role played by Radio Telefís Éireann in furthering the provision of popular opera produced to a high international standard.

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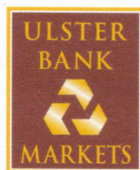


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# SYNOPSIS OF THE PLOT

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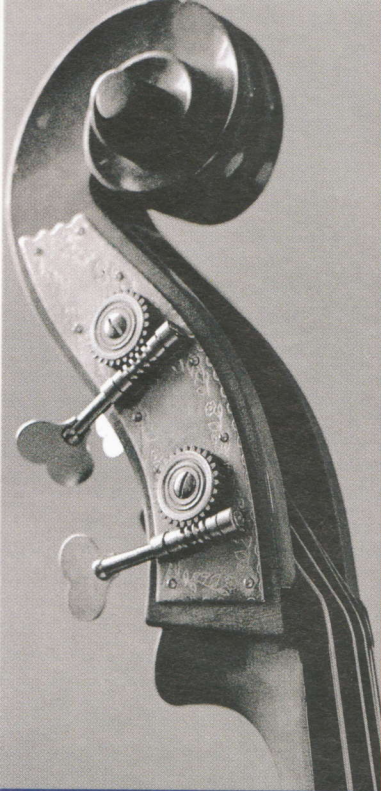
## ACT ONE.

Figaro, former barber of Seville and now in the service of Count Almaviva and planning to marry the Countess's maid Susanna, is busy measuring the room the Count plans to give the young couple. He thinks it conveniently located should either the master or mistress ring during the night; Susanna objects that it is too near the Count, who has designs on her (*Se a caso, madama*). When Susanna has left, Figaro threatens revenge on the Count (*Se vuol ballare*). Crafty Dr Bartolo, former guardian of the Countess, persuades his housekeeper Marcellina to sue Figaro for breach of promise, as a means of avenging himself on the man who made him lose his ward and sweetheart (*La vendetta*). Susanna returns and exchanges insults with Marcellina, who finally leaves (*Via resti servita*). The page Cherubino now comes to ask Susanna's protection from the Count, who found him alone with the gardener's niece Barbarina. He loves all women, the boy says (*Non so più cosa son, cosa faccio*), and then hides as his master arrives to flirt with Susanna. Basilio, the music teacher, comes in to spread gossip as the Count also hides. The Count, infuriated by Basilio's insinuations about Cherubino's infatuation with the Countess, finally reveals himself; Susanna pretends to faint. Relating how he surprised Cherubino with Barbarina, (*Coso sento*), the Count discovers the page's hiding place and is horrified to learn that Cherubino has heard all his conversation with Susanna. Mollified by compliments from a group of peasants who are led in by Figaro to sing his praises, the Count offers Cherubino a military commission. Figaro taunts the page with the rigours of army life that lie ahead (*Non più andrai farfallone amoroso*).

## ACT TWO.

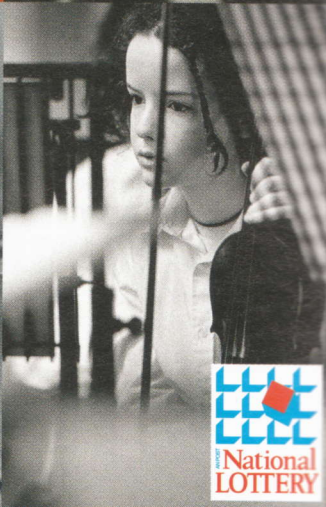
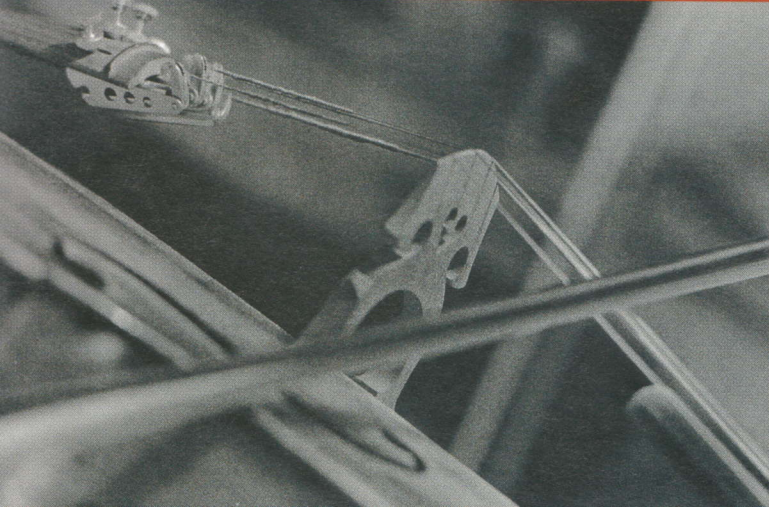
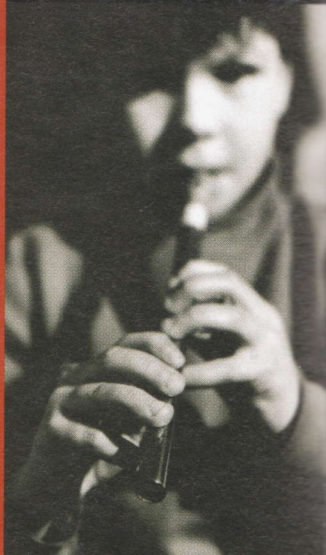
Alone in her boudoir the Countess bemoans the fading of her husband's love (*Porgi amor*). To trick the Count into approving his marriage with Susanna, Figaro plots with her to compromise their master. Cherubino, who comes to woo the Countess before departing to join his regiment (*Voi che sapete*), is to participate in the plot dressed as a girl. Thus he will play "Susanna" in a rendezvous with the Count. Susanna and the Countess dress the page in women's clothes (*Venite, inginocchiatevi*). Suddenly, the Count is heard outside the door and, fearing his wrath if he finds the page with his wife, the women hide Cherubino in a closet. The page upsets a chair in the closet and arouses the Count's suspicions. The Countess replies that it is merely Susanna. Almaviva orders "Susanna" to come out, but the Countess forbids her to do so as a "point of honour". The Count therefore orders his wife to accompany him while he gets a tool to break the door down. Susanna, who has meanwhile slipped back into the room, helps Cherubino to escape through the window; then she shuts herself in the closet. When the Count returns to force the door, it is Susanna who emerges. The Count is contrite and almost gives in to the returning Figaro's request that he sign his and Susanna's wedding contract. However, the gardener Antonio enters to report that a man has jumped into his flower bed from the Countess's window. Figaro takes the blame but is almost caught out in the lie when Antonio produces papers that the escaping man dropped. He is finally able to answer the Count's queries as to what the papers are — Cherubino's commission — by adroit prompting from the Countess and Susanna. Marcellina now enters, with Basilio and Bartolo, to press her claim that Figaro must marry her unless he can immediately repay the money he owes her.





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the many  
who lent a hand  
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INTERVAL – 20 minutes

### ACT III.

In his audience room Susanna promises the Count a rendezvous (*Crudel! perchè finora*); but as she leaves, he overhears a remark which makes him suspect a ruse. He is furious and vows he will not be vanquished by his own servants (*Vedrò mentr'io sospiro*). The Countess, awaiting Susanna to hear news of their latest scheme to trick the Count, again mourns her husband's indifference (*Dove sono i bei momenti*). Marcellina arrives, accompanied by Bartolo and the lawyer Don Curzio. Figaro must either pay up or marry her. But, in the ensuing exchanges, Marcellina discovers that Figaro is her long lost son and that the father is none other than Bartolo! Susanna hurriedly enters with a bag of money which she presents to the Count; the money will free Figaro to marry her. On seeing Figaro and Marcellina embracing one another, however, she imagines herself jilted and soundly boxes Figaro before he and the others can explain the true situation. Thwarted yet again, the Count leaves in a huff while the rest go off to spread the happy tidings. The Countess dictates to Susanna a note, purporting to be from Susanna to the Count, confirming the rendezvous (*Che soave zefiretto*); they seal the note with a pin, which is to be returned as proof of Count's acceptance of the invitation. The peasants arrive for the wedding procession, which includes Cherubino, whose female disguise is uncovered by the Count. During the festivities, Susanna, at last a bride, slips the invitation to the Count, who pricks his finger on the pin.

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### ACT IV.

Barbarina, armed with a lantern, looks for the pin which the Count has asked her to return to Susanna and which she has lost. When she inadvertently tells Figaro of the assignation he is stunned, and neither Marcellina's caution (*Il capro e la capretta*) nor Basilio's worldly wisdom (*In quegli anni in cui val poco*) can comfort him. The disillusioned man launches into a complaint against womankind (*Aprite un po' quegli occhi*) When Susanna arrives and pours out her love for Figaro (*Deh vieni, non tardar*), her bridegroom thinks she is referring to the Count. Susanna hides, and the Countess appears, disguised as her maid. She is wooed by Cherubino — to the great anger of the Count and Figaro. Figaro emerges to punish Cherubino and in the scuffle is cuffed by the Count, who leads the Countess away, still thinking her to be Susanna. Figaro now makes love to Susanna in her disguise as the Countess. He regrets his mistrust of Susanna. When the Count returns, however, Figaro is caught in the act of making love to the supposed Countess. Calling forth all the others to bear witness, the Count openly accuses Figaro of treachery, but is nonplussed when the real Countess appears. The Count begs his wife's forgiveness and accepts the fact that Susanna is now Figaro's wife. The opera ends in general rejoicing as each of the couples is happily reunited.

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# THE CAPACITY TO AMAZE

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Rudolph Bing, that illustrious and mercurial manager of opera houses, is said to have based his successful management on a principle known as the ABC of opera. When asked to explain, he developed the theory along the following lines: A for *Aida*, B for *Bohème*, C for *Carmen* and so forth. Whether he filed tonight's opera under F for *Figaro* or N for *Nozze*, history does not relate; but we can be sure that it certainly featured in his reckoning of operas which are essential to box office success and high artistic profile in any theatre.

For over two hundred years, *Figaro* has topped the operatic charts. It has held the stage almost continuously since 1800 and, in our own century, is perhaps the most popular opera *not* written by either Verdi or Puccini. Germany alone offers, at a conservative estimate, over four hundred performances of the opera each year and, of all of Mozart's operas, it has always been the most popular with English speaking audiences. Its appeal seems eternal and familiarity does not seem to have dimmed the public's appetite for it. So what is it exactly which allows it to flourish in great and small houses, to spawn endless recordings and always, despite its extraordinary (and often underestimated) difficulties, to attract both the greatest *diva* and the absolute beginner?

*Figaro* is based on Beaumarchais's *Le mariage de Figaro*, one of the most successful French comedies of the eighteenth century. The play is unusual among comedies of the time in that the plot is almost wholly original (although the characters are derived from the Italian comedies which had flourished in Paris for almost two hundred years before) and is deeply concerned with the political and social

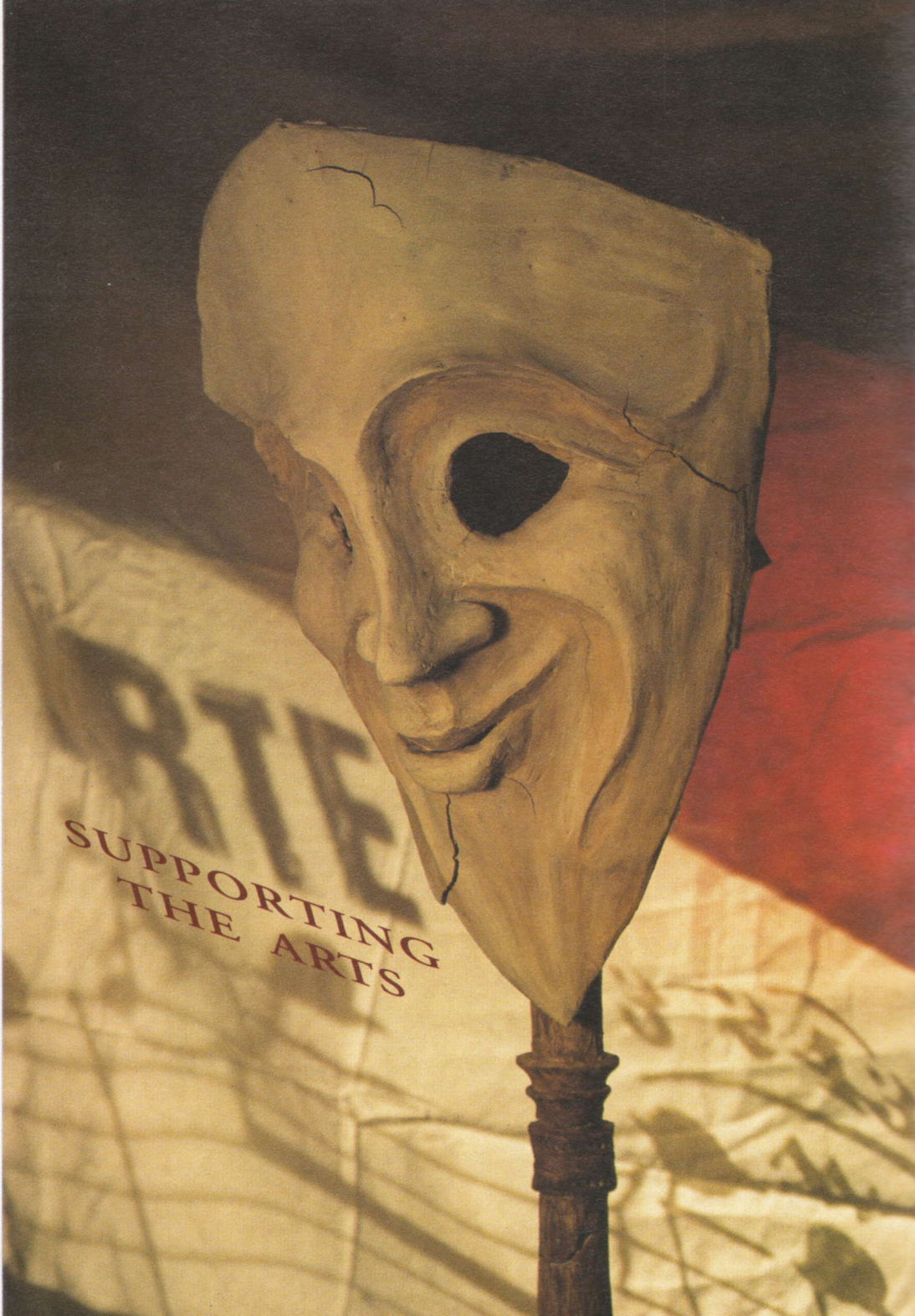
conditions of France at that time. Indeed, so radical and subversive was it considered that it was suppressed for almost ten years before it was allowed a performance and its reputation as a rabble-rouser was so pronounced that, in the wake of the premiere, it was banned throughout continental Europe.

It is possible that Mozart's adaptation was so popular in its first season (1786) because it allowed the sophisticated Viennese public an opportunity to experience, albeit in altered form, the scandalous comedy that had grabbed Paris by the throat. The play held the stage for a number of years – there have been two distinguished English productions in the last twenty years – and has been translated into many languages. Michael West, who translated the play for the recent Abbey production, has suggested that the play has been unfairly overshadowed by the opera; but, in reality, it is probably more likely that the play's recent falling-off can be attributed to its lack of resonance for a modern audience.

What was so radical in Beaumarchais – essentially the politicising of the bourgeoisie – has become a commonplace of the literary and political theatre over the past century and the play's overriding interest in the iniquities of a class system based on birth and privilege, while alarming and exciting in its own time, have little impact in the late twentieth century when privilege, the abuse of power, corrupt administrations and sexual harassment in the workplace are no longer confined to an aristocratic elite but seem to come within the bailiwick of all and sundry, regardless of birth, rank or station.

Mozart's father was highly suspicious of the





SUPPORTING  
THE ARTS

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play and counselled his son against setting the libretto. But his son was well ahead of the game and understood that the political and social elements were less susceptible to musical treatment than the human dimensions of the scenario, which are considerable. The broad outlines of Beaumarchais's play are retained and the librettist, Lorenzo Da Ponte, translated much of the French dialogue directly into versified Italian, so that a viewing of the play can often leave the operagoer hungry for the next familiar aria or ensemble. To make the opera, Mozart and da Ponte re-cast Beaumarchais's five acts into four, omitting some minor characters and incidents. Arias and ensembles were, of course, inserted and remarkable skill is displayed in the way in which rather sticky passages of dialogue (Cherubino's escape and the letter scene, for example) are converted into genuinely dramatic and musically delightful scenes.

The most important departures, however, occur in the treatment of the two principal characters, Figaro and Suzanne/Susanna. Figaro's sexual jealousy is heightened in the opera and, a somewhat simpler character than Beaumarchais's bourgeois sardonic intellectual (reminiscent of Shaw's thinking servants), he seems unaware, on the whole, that his personal suffering is typical of that experienced throughout the world when masters and servants share common goals and conflicting interests. The political dimension of his plight escapes him more or less throughout and, while Beaumarchais's Figaro rails against the Count for seducing Suzanne, Mozart's hero blames Susanna and the fickleness of womankind for his agony. At the very point at which Beaumarchais's hero

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becomes politicised, Mozart's Figaro discovers he has a heart.

Susanna emerges, in Mozart's opera, an altogether more dynamic figure than her French counterpart. So dominant is she, in fact, that it has been suggested that it is she rather than her husband who should feature in the title. Her predominance is, of course, to some degree explained by the omissions and alterations made by Da Ponte in fashioning his libretto: she is, to put it crudely, simply "on" more than her intended. But Mozart, with his customary genius in writing for the female voice, has expanded and amplified the character so that she becomes, in some ways, the actual life force of the opera.

Beaumarchais's Suzanne is a theatrical archetype – the clever soubrette derived from the Italian comedy and descended from Moliere's maids and companions – designed to offset the darker, more cerebral Figaro he has in mind. Mozart, however, has portrayed a woman who is determined yet sympathetic, passionate, strong, inventive, dynamic and, above all, possessed of a genuine and mature sexuality. Figaro's brutish outburst against the imagined depravity of women is countered by Susanna's exquisitely refined but impassioned "Deh vieni non tardar, o gioia bella" ("Come now, my lovely joy ...."), an oozing of unashamed eroticism, all the more brilliant because it's a spoof. Mozart writes about sex better than practically anyone else in the eighteenth century, and the real pleasure lies in his ability to write without prurience or vulgarity. His Susanna is not only a perfect comic creation, but the embodiment of an idea, an outlook, a way of life. She epitomises what I consider to be the essence of his





...except that they're open-minded, sporting, lazy, humorous, serious, political, pretty a-political, optimistic, pessimistic, proactive, opinionated, religious, tolerant, artistic, pragmatic, married, single, waiting for the legislation to be in place, parents, childless, obsessive, careless, cynical, essentially happy, given to melancholy, positive, intellectual, intelligent, sharp, hungry for knowledge, independent and Irish.

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understanding of humanity and she is, quite simply, the most eloquent account of the eighteenth century around.

So, the essential difference between Mozart and Beaumarchais – and, by inference, the reason for Mozart’s enduring success and Beaumarchais’s comparative decline – is that sex is more interesting than politics. It’s hardly as simple as that, of course, but there is an element of truth in it. Beaumarchais wrote to elicit a particular response in a specific audience. His play, as a consequence, is so heavily contextualised, that we should be surprised that it ever survived beyond the French Revolution. Indeed, Beaumarchais considered his first *Figaro* outmoded and remodelled his own post-revolutionary production (1794) as a *pasticcio* combining his dialogue with Mozart’s arias. The play is essentially about ideas and statements and, like most good satiric comedy, tends to emphasise certain dimensions of the characters at the expense of others.

Beaumarchais wanted to make the audience laugh at their “masters” (rather than with them) and to draw attention to the corrupt and inept system of government which allowed them to survive. Mozart had no particular goal other than to write a successful opera which would enhance his reputation, make him some money and allow him to write more and at length on a subject which fascinated him – human relationships – and it is this concentration on the smaller world of the individual which lends his opera its lasting appeal.

Mozart’s *Figaro*, like most good operas, succeeds because it is removed from the humdrum norm

and taps into a strong need that all of us have to see our everyday experiences mythologised. The opera teems with the banal occurrences of mundane existence; unsympathetic and exploitative bosses, abandoned wives, straying husbands, sexual frustration, loneliness, jealousy, loans and foreclosure, secrets and lies. In “one mad day” all of these are brought together to create a highly explosive situation which threatens to destroy the livelihoods and happiness of the protagonists. As this is a comedy (and satisfies another great need in us – the desire to see made whole again those things which our own folly and weakness have broken apart) the opera naturally has a happy ending, but it is not the conventional *lieto fine* of Italian operas to date. The instrument of forgiveness and the means of restoring happiness is no god or oracle but rather the most frail and desperate of all the opera’s characters, the Countess. She who has suffered most forgives all, her magnanimity dissolving the petty squabbles and bad behaviour around her to create, for a moment, the possibility of a new and better world.

Mozart and da Ponte’s comedy not only celebrates humanity but satirises it too. Those great institutions, marriage and the family – as much sources of debate today as in the eighteenth century – are particularly targeted and neither emerges smelling particularly fresh. Dysfunctional families and broken relationships pepper the landscape and today’s social workers might draw attention to Susanna’s family with its history of alcohol abuse (Antonio) and to wayward kids hanging around and getting into trouble (Barbarina and Cherubino), while the tabloids would have a field day, perhaps alluding to the Countess as a Princess Diana

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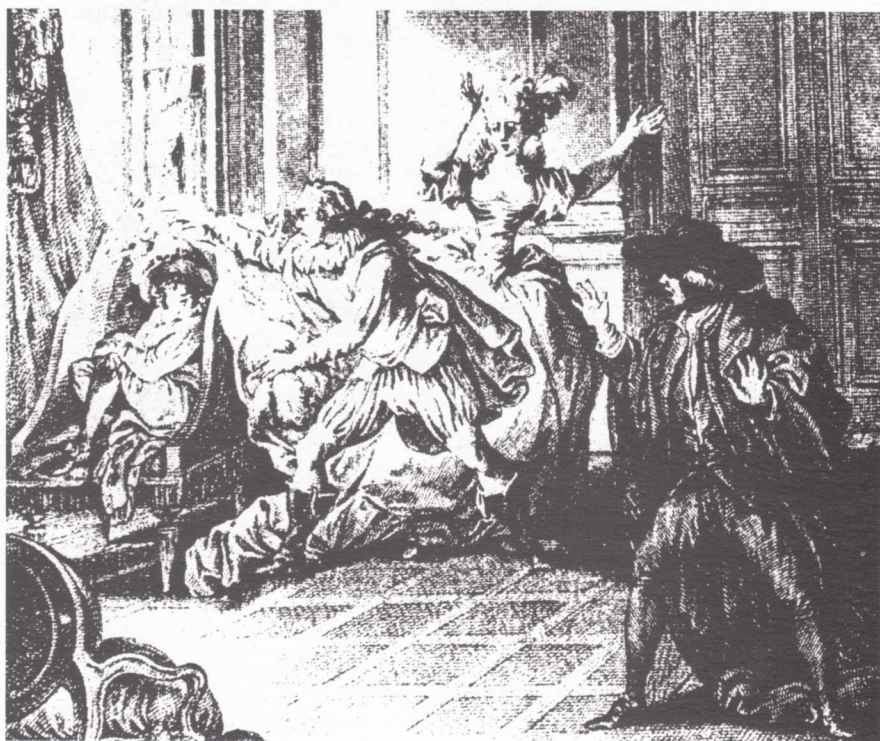


figure ("Tragic Ros Pines For Lost Lindodro") to the bizarre relationship between Figaro and Marcellina ("Toy Boy Is My Son" Claims Money-For-Sex Spinster) and to Almaviva's Tory Grandee-like philandering ("I Thought She Was Saying Yes Pleads Cornered Count"). Indeed the libretto, aided and abetted by the music, piles shabby and shocking events one on top of each other with relentless glee.

The situations are extreme and the resulting emotions – anger, lust, jealousy, rage and revenge – equally fierce in their expression. And it is this very extremity that makes the

opera at once so funny and so moving. Mozart sees the characters for what they are (often deeply unpleasant) but succeeds in investing them with a reality and humanity which allows them the possibility of redemption. The somewhat artificial structure of social comedy and *opera buffa* gains a new dimension in *Figaro* as Mozart seizes the form by the throat and won't let go of it until it has been both revolutionised and perfected. The result is an opera which, no matter how many times one has heard it, retains the capacity to amaze and delight, to surprise and move us.

Michael McCaffery



St Quentin engravings which illustrated the first edition of Beaumarchais's *Le mariage de Figaro*.

# OPERA FESTIVAL TOURS

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#### DAY 2. ROME

**25/7** In the morning, escorted sightseeing of Rome, an inspiring promenade viewing such marvels as Piazza Venezia, the Coliseum, St. Peter's Basilica and it's Square, the Roman Fora, the fascinating heart of the ancient Roman Empire; elegant Via Veneto, and perhaps even the sombre world of Via Appia Antica. In the afternoon, time at leisure to discover your own surprises and to shop. Optional visit to Tivoli.

#### DAY 3. ROME / ADRIATIC COAST

**26/7** In the morning depart Rome taking the super highway to the Adriatic, via Aquila and the scenic mountain ranges of the Abruzzi region. Having reached the sunscorched sandy coastline, enjoy with leisurely abandon a feeling of a wonderful holiday. We will break at will for that welcome, Italian pasta and a dip in the warm Adriatic. Arrive in your hotel for a well deserved rest. Opera evening in Macerata: Verdi's *Nabucco*.

#### DAY 4. ADRIATIC COAST

**27/7** Day at leisure to enjoy the blessings of this coastal region, or time for an optional excursion along the coast to Ancona and historic Ravenna, the last imperial outpost of Byzantium. Time to dine out at will. Opera evening in Macerata: *Faust*.

#### DAY 5. ADRIATIC / ROME

**28/7** In the morning drive inland across the Marche mountains to Assisi and Perugia, glorious Renaissance cities closely associated with saints and artists, as well with the ancient Umbrian civilisation. Take a break for lunch and time permitting, a drive to Orvieto, surrounded by vineyards on top of a spectacular volcanic rock dominating the surrounding country. Inside the city, within its fortified walls, follow the shaded cobbled streets to magnificent St. Patrick's Cathedral, one of the finest in all Italy. Return to Rome for overnight.

#### DAY 6. ROME / DUBLIN

**29/7** After breakfast transfer to the airport and flight home.

Optional extensions:

- (1) Rome city break.
- (2) Resort holiday on the coast.
- (3) Cities of Italy break

**COST: £549.00** plus Insurance (£21.00), Gov. Tax (£24.00), opera tickets (£36.00 approx each)



# SAVONLINNA OPERA FESTIVAL

## FINLAND 1997

Finland, a small nation of some 5 million souls, is the seventh largest country in Europe, tucked in between Russia, Scandinavia and the Baltic sea. It's a beautiful land of hard winters and glorious summers, rich in ever changing seasonal colours, thick forests and thousands of stretches of lakelands. Nearly 70% of Finland is forest; over 10% of it's area is water, nearly 200,000 lakes with nearly the same number of islands. In many ways it is fairy-tale country full of friendly people in love with nature, elegance and culture. Finland is rightly called the "Queen of the North". Even a short visit fires the imagination. The capital, Helsinki, is home to a rich gathering of artistic design and venerable monuments; a bustling harbour, a busy market, elegant shops and gourmet restaurants. Here must be the natural home of leisure.

### ESCORTED TOUR & CULTURAL EXPERIENCE

#### DAY 1. DUBLIN / HELSINKI

13/7 Schedule flight with Finnair from Dublin to Helsinki. In-flight refreshments. Depart at 16.30 and arrive via Stockholm at 22.30. At leisure in the Helsinki Hotel, in the city centre beside the famous Opera House.

#### DAY 2. HELSINKI

14/7 In the morning escorted sightseeing tour to orientate yourself and discover the unique attractions of a waterfront location with unique Neo-classical and Nouveau Art design. Observe Finlandia Hall, Opera House, Parliament Building, the dominant Cathedral, Temppeliaukio church, carved out of rock. Helsinki is the centre of Finnish culture, the capital city and its political and economic heart. Afternoon at leisure - ideal opportunity for an optional excursion to the lush hinterland of lakes and woodland or relax and shop.

#### DAY 3. HELSINKI / MIKKELI

15/7 Drive North-East towards Savonlinna, base of the Opera Festival. Stop in Mikkeli, itself an attractive cultural and musical centre on lake Saimaa, and a natural choice for a relaxing holiday. Check into your hotel: Sokos Vaakuna. Early evening drive to Savonlinna for your first opera performance: Wagner's *Tannhäuser*, traditionally held in the sombre Olavinlinna Castle. Return to Mikkeli.

#### DAY 4. MIKKELI

16/7 Morning at leisure to relax and explore the town. In the afternoon drive to Savonlinna for a conducted visit through the town, traditional hosts to the Opera Festival, and a teeming market place of the region. Explore its many natural museums and art centres. In the evening, opera time in the castle, featuring Mozart's *The Magic Flute*. Drive back to Mikkeli.

#### DAY 5. MIKKELI

17/7 Day at leisure. With so much water and nature around, you should experiment with water cruises, excursions, boating and fishing. In the evening drive to Savonlinna for a final performance in the castle. *Pagliacci* and *Cavalleria Rusticana*. Return to Mikkeli, perhaps for the late night festive finale.

#### DAY 6. MIKKELI / KOTKA

18/7 Time to say goodbye to the magnificent landscape of lakes and lush islands. Drive south to the Russian border at Lappeenranta, a region of natural caves and canals, and a possible optional excursion by Ferry to Vyborg inside Russia. Continue journey by coach towards the sea for two nights in the Hotel Sokos Seurhous, in Kotka on the Gulf of Finland, facing Estonia.

#### DAY 7. KOTKA

19/7 Full day at leisure to relax, sunbathe and swim.

#### DAY 8. KOTKA / HELSINKI / DUBLIN

20/7 After breakfast drive to Helsinki along the coast for final farewells to the city. Transfer to the airport for flight to Dublin at 13.30, arriving home at 15.10.

### END OF TOUR.

**COST: £535.00** plus Insurance (£21.00), Gov. Tax (£24.00), opera tickets (£36.00 approx each)

**INCL:** \*Return schedule flights Dublin/Helsinki/Dublin

\*7 nights B & B in hotels as listed, 3 & 4 star hotels

\*Transfers and coaching as in itinerary above

\* Concorde tour escort, throughout

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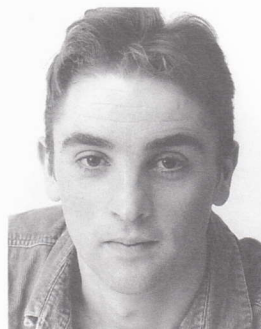
## UGO BENELLI / Tenor (Italy) - Don Basilio

The supreme *tenore di grazia* of his day, he is fondly remembered for his early appearances in Dublin and Wexford, starting with Elvino in *La sonnambula* in 1963. He sang fifteen roles at La Scala, including Lindoro opposite Berganza in the *L'italiana in Algeri* which opened the 1973/74 season. He has worked with Hindemith, Giulini, Haitink, Karajan and Abbado and under directors like Visconti, Ponnelle, Ronconi and Hermann in the world's major opera houses and international festivals. He has also recorded much of his repertoire. In recent times, Benelli has turned his attention to *buffo* roles. His enterprising list of parts includes Don Anchises in Mozart's *La finta giardiniera*; Truffaldino in Prokofiev's *Love of Three Oranges*; and the bandit leader Falsacappa in Offenbach's *Les brigands*. He also spends a considerable part of each year giving recitals, teaching and conducting masterclasses in Italy and the USA.



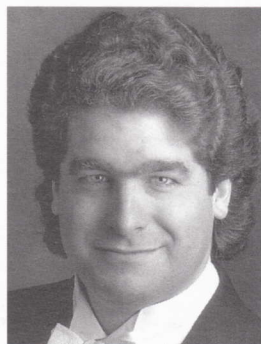
## DAVID BOLGER (Ireland) - Choreographer

Awarded the Noel Pearson Liquiri Award for Performing Arts while at Marian College in 1985, he trained at the Irish National College of Dance with von Bardeleben, Gandara, Courtney and Wells. He worked with Dublin City Ballet (1986/87) and has performed with the Kirov, Rubato, New Balance, Dance Theatre of Ireland and Irish Modern Dance Theatre. Choreography for the theatre includes the world premiere of *Buffalo Bill* has *Gone to Alaska* (Pigsback); *Guys and Dolls* (Gaiety and Leicester Haymarket); *Dancing at Lughnasa* (Lyric Theatre); and three plays, including *The Marriage of Figaro*, at the Abbey. He has also worked with Rough Magic, Second Age and the Peacock. His film work includes *Michael Collins* (Neil Jordan) and *Thank God* (TnaG). As Artistic Director of CoisCéim Dance Theatre he has conceived, choreographed and performed in *Silent Scream*, *Mermaids*, *Temporary Arrangements* and *Dances with Intent*. In Belfast he has done *Reel Luck*, *Straight with Curves* and *Hit and Run*.



## DESMOND BYRNE / Bass-baritone (Canada) - Figaro

Born in Montreal, he studied there at Mc Gill University. In 1990 he won two international singing prizes: the Rosa Ponselle in Washington and the Belvedere in Vienna. The previous year he had made his operatic debut in Montreal, singing Colline in *La Boheme*, Wagner in *Faust* and Gasparo in Donizetti's *Rita*. Later in the same year he sang Leporello in *Don Giovanni* at Seattle. Since then his career has taken him to Toronto, Paris, Tours, Nantes, Saint-Etienne, Nancy, Toulouse, Catania, Palermo as well as to the Vienna Kammeroper and the Hamburg State Opera. His repertoire ranges from Melisso in Handel's *Alcina*, through the main Mozart and nineteenth century Italian and French operas, to the title role in Alban Berg's *Wozzeck*. He has also sung in the Paris premiere of Elgar's *Dream of Gerontius* with the Orchestre National de France.



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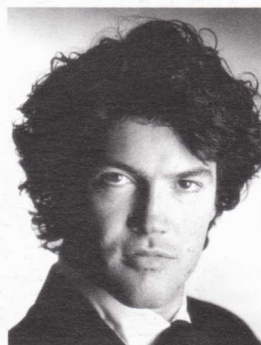
## KARL DAYMOND / Baritone (UK) - Count Almaviva

Born in Neath, he studied at the Guildhall and at the National Opera School. He made his debut at ENO in 1992 and has since sung with Opera Ireland (Falke), Opera Northern Ireland (Valentin, Marullo and Belcore),

Wexford Festival Opera (Storace's *A Comedy of Errors* and Mascagni's *Il piccolo Marat*), Welsh National Opera (Claudio in *Béatrice et Bénédicte*) and

Opera North (Mountjoy in Britten's *Gloriana* and in the title role in Thomas's *Hamlet*). In addition, his wide repertoire embraces roles ranging from Purcell's Aeneas (opposite Maria Ewing on Chandos CD and video), through mainstream Italian and French opera to works by Bernstein and Britten. Last season he played Danilo in RTE's *Merry Widow* at the NCH in

Dublin and sang in *Carmina Burana* at the Royal Albert Hall. On CD he has also recorded Vaughan Williams's *Hugh the Drover* for Hyperion and Méhul's *Stratonice* with William Christie and Les Arts Florissants for Erato.



## PAUL EDWARDS (UK) - Designer

His opera designs include Smetana's *The Bartered Bride* and Gluck's *Orfeo ed Euridice* for New Israeli Opera, Mozart's *La finta semplice* for Opéra de Nice,

Cavalli's *Egisto* for the Royal Academy of Music in London and Haydn's *Il mondo della luna* for Garsington. For the theatre he has designed *The Importance of Being Earnest* (Habima, Israel) *Fair Game* (Plymouth), *Kiss Me*

*Kate* (Norwich), *The Sound of Music*, *Noises Off* and *Great Expectations* (Hornchurch), *The Pleasure Principle* (Young Vic), *Brighton Beach Memoirs* (Scarborough), *Little Women* (Sheffield), *Pygmalion*, *The Seagull*, and *The School for Scandal* (Theatr Clwyd), *The Barber of Seville*, *Cat on a Hot Tin Roof*, *The Importance of Being Earnest* and *Romeo and Juliet* (Harrogate), *Trelawney of the Wells* (Comedy Theatre) and *The Taming of the Shrew* (Regent's Park).



## MARIA FITZGERALD (Ireland) – Répétiteur and continuo

Raised in Nottingham and Kerry, she studied music in Cork before going to the Guildhall School of Music and Drama and the National Opera Studio in

London. She has worked with various companies including City of Birmingham Touring Opera, English National Opera, Opera Theatre Company and Icelandic Opera. Her wide range of repertoire includes Purcell's *Fairy Queen*, Handel's *Amadigi*, Mozart's *Don Giovanni* and *La finta giardiniera*, Verdi's *Macbeth* and *Otello*, and Wagner's *Tristan und Isolde*. Future plans include a triple bill

(Cimarosa's *Il Maestro di capella*, Wolf-Ferrari's *Susanna's Secret* and Monotti's *The Telephone*) for the Buxton Festival and Jánacek's *Cunning Little Vixen*.





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## KRISTINA HAMMARSTRÖM / Mezzo-soprano (Sweden) - Cherubino

Following her early education at the Music High School in Karlstad, she studied violin and viola at the State Academy of Music in Stockholm before she began concentrating on singing and enlisted at the Royal Opera School. She joined the Lübeck Opera where, among other roles, she sang Rosina in *Il barbiere*, Dorabella in *Così fan tutte* and the title role in *Mignon* in 1992/93 and Isabella in *L'italiana in Algeri* the following season. In 1994/95 she sang Cherubino at the newly opened Gothenburgh Opera and was immediately re-invited to sing Dorabella. The '95/96 season also included concerts with the Gothenburgh Symphony Orchestra and the Oslo Philharmonic. Last year, too, she sang Rossini's Rosina at Malmö and Juno in Handel's *Semele* at the Spoleto Festival. Future plans include *Carmen* in Stockholm and a Brahms/Schubert Lieder recital tour of Scandinavia.



## MARY HEGARTY / Soprano (Ireland) - Susanna

Born in Cork, she trained at the National Opera Studio in London and studies with Gerald Moore. She sings regularly for the BBC and RTÉ and has performed at the festivals of Aix-en-Provence, Buxton and Battignano as well as with Opera Factory. Her roles include Laula in *L'etoile*, *Elisa* in *Il re pastore*, Susanna in *Figaro*, Columbina in *The Jewel Box* and the title role in H K Gruber's *Gloria - a Pigtales*, all at Opera North; Fiorilla in *Il turco in Italia*, Nerina in *La fedeltà premiata* and the Italian Singer in *Capriccio* at Garsington; Adina in *L'elisir d'amore* for ONI. She has sang in *Parsifal* at the Royal Opera House; and Norina in *Don Pasquale* and Elvira in *Italian Girl in Algiers* for ENO. On CD she has recorded Eurydice in *Orpheus in the Underworld* (Sony); the title role in *Patience* (TER); Mendelssohn's Choral Symphony with the NSOI (Naxos); and a solo album of songs: *A Voice is Calling*.



## SIMON JOLY (UK) - Conductor

Conductor of Opera Ireland's *Peter Grimes* in 1990 and *Così fan tutte* in 1993, his work in recent years has concentrated on the BBC Singers and twentieth century music, during which time he has made many appearances at the Proms. He has conducted a wide range of orchestral music with the BBC's Symphony, Philharmonic and Concert Orchestras as well as with the BBC National Orchestra of Wales; the Royal Philharmonic, the London Sinfonietta, the Bournemouth Sinfonietta, the Ulster Orchestra and the City of London Sinfonia as well as choral concerts with the French, Dutch and Finnish Radio Choirs. In opera he has conducted for English National Opera, Welsh National Opera, Royal Danish Opera, Wexford Festival and BBC Radio Three. At La Scala, Milan, he has conducted Berio's *Coro* and last October he gave a performance of Verdi's *Four Sacred Pieces* in Cologne.



## MARIETTE KEMMER / Soprano (Luxembourg) - Countess Almaviva

After studying voice and, cello at the Luxembourg Conservatoire, she graduated from the Rheinland National College of Music in Düsseldorf. She was also a member of the

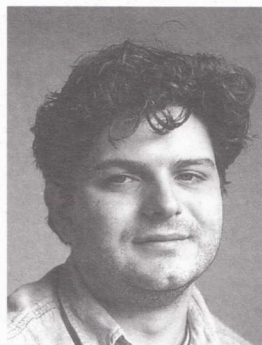
Brussels Opéra Studio before commencing her career at the Théâtre Royal de la Monnaie, where her roles included Mélisande, Pamina, Sophie in *Der Rosenkavalier* and the Countess in *Le nozze di Figaro*. Guest appearances abroad have taken her to Vienna, Berlin, Munich, Hamburg, Frankfurt, Dresden, Stuttgart, Zurich, Geneva, Verona and Dublin (Micaëla in 1989 and Fiordiligi in 1993), as well as to the festivals in Aix-en-Provence, Bregenz and Wexford (Anna in *La dame blanche* in 1990). In addition to the main Mozart lyric soprano roles, her repertoire includes Puccini's Mimi and Liù, Gounod's Marguerite, Tchaikovsky's Tatyana, Antonia in *Hoffmann* and the Countess in Strauss's *Capriccio*. Her concert and recital repertoire embraces the works of Handel, Haydn, Mozart, Schubert, Schumann, Mendelssohn, Mahler and Strauss.



## PAUL KEOGAN (Ireland) - Lighting Designer

Born in Dublin, he studied drama at Trinity College and at Glasgow

University. Since graduating he has been working as a lighting designer on a freelance basis. Much of his work has been with dance companies such as Icontact, Daghdha and Irish Modern Dance Theatre. Since 1994 Paul has been Production Manager for Project Arts. His recent work includes *That Dublin Mood* for Opera Theatre Company, *The Silver Tassie* at London's Almeida Theatre, *Danti Dan* at Dublin's Project Theatre and The Hampstead Theatre in London; *The Gay Detective* at the Project and *The King and I* at the Olympia. He was Lighting Designer for Opera Ireland's *La Bohème* and *L'élisir d'amore* in the recent winter season.



## MICHAEL McCaffery (UK) - Director

He began his theatrical career as an actor and, after reading English at Cambridge, became a director. He works equally in opera and theatre and has directed productions for the National Theatre of Great Britain, Glyndebourne Festival Opera, the Dublin Theatre Festival, Theatr Clwyd, the New Israeli Opera, Opéra de Nice, Garsington Opera, Vancouver Opera, Wexford Festival Opera, Sheffield Crucible, OTC and the Bayreuth Festival. He frequently designs his own productions and other recent designs include *Sweeney Todd* (National Concert Hall) and *The Woman in Black* (Tivoli). His translations of plays have been performed by major UK and American theatres. His future projects include *Les dialogues des Carmélites* (Halle), *Il matrimonio segreto* (Opéra-Comique, Paris) and *Die Walküre* (Caracas).





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## DEIRDRE MASTERSON / Soprano (Ireland) - Barbarina

From Gorey in Co Wexford, she studied with Alan Cutts in Wexford before moving to Dublin to continue her vocal and drama studies with Dr Veronica Dunne and Marjorie Williams at the Leinster School of Music. At a Singschul in Munich, she was one of four pupils awarded scholarships to study privately with Astrid Varnay.

One of the youngest ever winners of the Silver Rose Bowl at Feis Ceoil, she also won the Dramatic Cup in 1993 and the Geoghegan Cup and Gervase Elves Award in 1994. She made her professional debut as Sandman and Dew Fairy in Opera Ireland's 1994 *Hänsel und Gretel*. Since then she has sung Ines in *Il trovatore*, the Shepherd Boy in *Tosca* and Papagena in *The Magic Flute*. She has appeared in the Opera Scenes at Wexford Festival and also sings in concert and on radio and television.



## MICHAEL MOXHAM (UK) - Assistant Director

Since receiving a joint honours degree in Drama and English from the University of Surrey in 1987, he has directed several productions on the Fringe. The most notable of these was his 1992 production of Luigi Pirandello's one-act play *I'm Dreaming But Am I?*, which was shortlisted for the *Independent's* critic award. Michael has studied under Giorgio Strehler in Milan as well as with Jonathan Miller. As an assistant he has worked with Scottish Opera and City of Birmingham Touring Opera.

More recently he assisted Keith Warner on his production of *Carmen* at the Reggio Theatre in Turin. He will continue to work with Warner on new productions of *The Turn of the Screw* in Brussels and *Tosca* in Portland, USA. He will make his small opera debut with *Dido and Aeneas* for Opera Exclusive and *La traviata* for Hampstead Garden Opera.



## JAMES NELSON / Tenor (Ireland) - Don Curzio

A native of Sligo, and a BA and BMus (Hons) graduate from UCD, he studied with Edith Forrest in Dublin and Britta Sundberg in Stockholm and is now with David Harper in London. he has performed as soloist throughout Ireland and the UK as well as in Barcelona, Bern, Zurich and in Israel. In opera he has performed with Opera Ireland, Wexford Festival, Scottish Opera, Israeli Opera and Opera Theatre Company (including three tenor roles in *Four New Dublin Operas* and, most recently, Haydn's *Il mondo della luna*).

In addition to some fifty stage roles, his concert repertoire includes Martin's *Golgotha* and works by Bach, Buxtehude, Handel, Haydn, Mozart and Mendelssohn. He broadcasts on RTÉ and BBC radio and television and is one of Ireland's "Three Tenors". Next on the list is a revival of *Il mondo della luna* at this year's Buxton Festival.



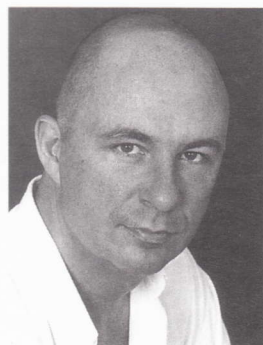


## GERARD O'CONNOR / Bass (Ireland) - Antonio

Born in Galway, he was the first recipient of the Guinness Bursary at the National Opera School in London. He sang the Bonze in Opera Ireland's *Madama Butterfly* in 1993, the year in which he also appeared in Paisiello's *Il barbiere di Siviglia* at Wexford Festival Opera. In 1995 he doubled the roles of Badger and Parson in Opera Northern Ireland's production of Janáček's *The Cunning Little Vixen* and he has sung Alidoro in

*La Cenerentola* at Castleward, the Abbot in *Curlew River* at the Covent Garden Festival, Simone in *Gianni Schicchi* at Holland Park, St John in the world premiere of James Wilson's *A Passionate Man* in Dublin and Colline in Opera Ireland's *La Bohème* last winter. Last year, too, he toured Ireland, Belgium, and the Netherlands in OTC's

*Zaide*; and sang in Tchaikovsky's *The Enchantress* at the Brighton Festival and *The Bohemian Girl* for RTÉ.



## FERGUS SHEIL (Ireland) - Chorus Master/Head of Music

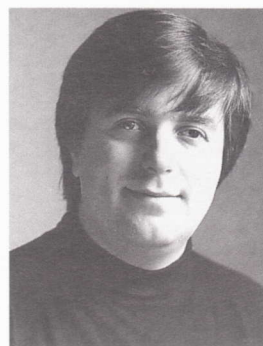
Fergus Sheil, who made his operatic conducting debut with *L'elisir d'amore* last December, was born in Dublin and studied music at Trinity College, where he formed

his own orchestra. He studied conducting with Leon Barzin in Paris and at masterclasses in England, Germany and Italy. He began working in opera at Wexford

Festival in 1993, initially as Assistant Conductor and then as Chorus Master. In addition to his work with Opera Ireland, he has directed contemporary works for Opera Theatre Company. Since 1989 he has conducted student, amateur and youth

orchestras throughout Ireland and in 1995 he won the BRI Conducting Competition in the UK. He was subsequently engaged by the RTÉCO, with whom he has already made a number of broadcasts, including some of music by young composers. He has

also conducted the Orchestra of St Cecilia and is scheduled to conduct the Irish Chamber Orchestra at the NCH this month. Last year he made his UK debut with the Northern Sinfonia in Durham.



## PAULINE TINSLEY / Soprano (UK) - Marcellina

Born in Wigan, she studied at the Royal School of Music in Manchester and the Opera School in London, later working with Dame Eva Turner and

Eduardo Asquez. She has sung with all the leading opera companies in the

UK as well as abroad in the USA, Canada, Germany, Italy, Holland, Ireland, Belgium, Spain, Switzerland and Czechoslovakia. Her roles include Verdi's Abigail, Amelia, Lady Macbeth, and the *Forza* Leonora; Wagner's Senta, Ortrud, Isolde, Kundry and the *Walküre* Brünnhilde; Strauss's Elektra and Dyer's Wife; Lady Billows in *Albert Herring*; The Witch and Mother in *Hänsel und Gretel*; Kostelnika in *Jenufa*; Elisabetta in *Maria Stuarda*; Mother Marie in *Les dialogues des Carmélites*; Elettra in *Idomeneo*; and the title roles in *Anna Bolena*, *Turandot*, *Tosca* and *Fidelio*. Next on the list is Buryjovka in

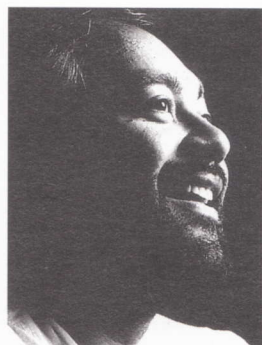
*Jenufa* for Netherlands Opera.





## JONATHAN VEIRA / Baritone (UK) - Dr Bartolo

Early work at Wexford (1986, where he returned as Schaunard in Leoncavallo's *Bohème* in 1994), Glyndebourne (1987) and Covent Garden (1989) was followed by engagements with Opera Factory and ETO, where his roles included an acclaimed Falstaff. With Glyndebourne he has sung Lemokah in Osborne's *Electrification of the Soviet Union* and Merlin in Tippett's *New Year*. He has also sung in *Fidelio*, *Königskinder*, *Così fan tutte*, Nicolai's *Merry Wives of Windsor* (another Falstaff), *The Poisoned Kiss*, *Death in Venice*, Mozart's *Zaide* (at Batingnano) and Handel's *Agrippina* (at Buxton). Other roles include Sharples, Dulcamara, Bottom and Calchas (*La belle Hélène*). In 1993 he sang Papageno at the Covent Garden Festival and in New Zealand. Last year he was back in New Zealand as Leporello (opposite Te Kanawa) and in Copenhagen as Verdi's Melitone. Next to come are Kolonaty in *The Makropulos Case* for GTO and Vaarlam in WNO's *Boris Godonov*.



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 Linehan Helen & Donal  
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# DGOS & OPERA IRELAND PRODUCTIONS 1941-1997

Dates indicate the first and most recent DGOS Opera Ireland productions.

<b>Salvatore Allegro</b>		<b>Christoph W Gluck</b>		<b>Gioacchino Rossini</b>	
Ave Maria	1959	Orfeo ed Euridice	1960, 1986	Il barbiere di Siviglia	1942, 1991
Il medico suo malgrado	1962			La Cenerentola	1972, 1995
		<b>Charles Gounod</b>		L'italiana in Algeri	1978, 1992
<b>Michael W Balfe</b>		Faust	1941, 1995		
The Bohemian Girl	1943	Roméo et Juliette	1945	<b>Camille Saint-Saëns</b>	
				Samson et Dalila	1942, 1979
<b>Ludwig van Beethoven</b>		<b>George F Handel</b>		<b>Bedřich Smetana</b>	
Fidelio	1954, 1994	Messiah	1942	The Bartered Bride	1953, 1976
		<b>Engelbert Humperdinck</b>			
<b>Vincenzo Bellini</b>		Hänsel und Gretel	1942, 1994	<b>Johann Strauss</b>	
La sonnambula	1960, 1963			Die Fledermaus	1962, 1992
Norma	1955, 1989	<b>Leoš Janáček</b>		Der Zigeunerbaron	1964
I puritani	1975	Jenufa	1973		
		<b>Ruggiero Leoncavallo</b>		<b>Richard Strauss</b>	
<b>Benjamin Britten</b>		Pagliacci	1941, 1973	Der Rosenkavalier	1964, 1984
Peter Grimes	1990			<b>Ambroise Thomas</b>	
		<b>Pietro Mascagni</b>		Mignon	1966, 1975
<b>Georges Bizet</b>		L'amico Fritz	1952		
Carmen	1941, 1989	Cavalleria rusticana	1941, 1973	<b>Peter Ilich Tchaikovsky</b>	
Les pêcheurs de perles	1964, 1987			Eugene Onegin	1969, 1985
		<b>Jules Massenet</b>		The Queen of Spades	1972
<b>Gustave Charpentier</b>		Manon	1952, 1980		
Louise	1979	Werther	1967, 1977	<b>Giuseppe Verdi</b>	
				Aida	1942, 1984
<b>Francesco Cilea</b>		<b>Wolfgang Amadeus Mozart</b>		Un ballo in maschera	1949, 1992
Adriana Lecouvreur	1967, 1980	Così fan tutte	1950, 1993	Don Carlos	1950, 1985
		Don Giovanni	1943, 1995	Ernani	1965, 1976
<b>Domenico Cimarosa</b>		Idomeneo	1956	Falstaff	1960, 1977
Il matrimonio segreto	1961	Die Entführung aus dem Serail	1949, 1964	La forza del destino	1951, 1973
		Le nozze di Figaro	1942, 1997	Macbeth	1963, 1997
<b>Claude Debussy</b>		Die Zauberflöte	1990, 1996	Nabucco	1962, 1986
Pelléas et Mélisande	1948			Otello	1946, 1981
		<b>Jacques Offenbach</b>		Rigoletto	1941, 1994
<b>Léo Delibes</b>		Les contes d'Hoffmann	1944, 1979	Simon Boccanegra	1956, 1974
Lakmé	1993			La traviata	1941, 1994
		<b>Amilcare Ponchielli</b>		Il trovatore	1941, 1995
<b>Gaetano Donizetti</b>		La Gioconda	1944, 1984	<b>Gerard Victory</b>	
Don Pasquale	1952, 1987			Music Hath Mischief	1968
L'elisir d'amore	1958, 1996	<b>Giacomo Puccini</b>			
La favorita	1942, 1982	La Bohème	1941, 1996	<b>Richard Wagner</b>	
La figlia del reggimento	1978	Gianni Schicchi	1962	Der fliegende	
Lucia di Lammermoor	1955, 1991	Madama Butterfly	1942, 1993	Holländer	1946, 1964
		Manon Lescaut	1958, 1991	Lohengrin	1971, 1983
<b>Friedrich von Flotow</b>		Suor Angelica	1962	Tannhäuser	1943, 1977
Martha	1982, 1992	Tosca	1941, 1996	Tristan und Isolde	1953, 1964
		Turandot	1957, 1986	Die Walküre	1956
<b>Umberto Giordano</b>		<b>Licinio Refice</b>		<b>Ermanno Wolf-Ferrari</b>	
Andrea Chénier	1957, 1983	Cecilia	1954	Il segreto di Susanna	1956
Fedora	1959				

# GAIETY THEATRE

The Gaiety wish to acknowledge the support of  
Pollock Decorations Ltd., H.G.W. Paints and Lever Brothers.



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**P.A. to Executive Director**

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**Bar & Retail:** Joan Boles, May Benton, Sandra Burton Shaw, Robert Dee, Stephen McCullough, Mick Culkin, Joanne Mangan, Mark Brandon, Tim Lowry, Lisa Carson, Paula Boyle, Niamh Puirseil, Melanie Finn, Nessa Huges, Erica Flemming, Aoife Delaney, Deirdre Lynch.

## INFORMATION AND SERVICES

**BOOKING INFORMATION:** The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

**GIFT VOUCHERS:** May be purchased at the Box Office.

**LATECOMERS:** In response to general request, latecomers will not be admitted until a suitable break in the performance.

**FIRE PROCEDURE:** In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

**GENERAL INFORMATION:** Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

**KIOSK:** The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

**ICES:** Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

**BARS:** Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order from is displayed in the Foyer and in each Bar. Coffee is available.

At the end of the performance, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

## FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE

If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:

**THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.**

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Address: \_\_\_\_\_

Telephone Number: \_\_\_\_\_



# BORN IN 1987



## (YOU COULD SAY WE'RE 63 YEARS ON THE MOVE.)

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# THE POWER TO MOVE YOU



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## **You're looking at the new BMW 7 Series.**

A car designed to satisfy your desire for sheer driving pleasure as well as your desire for sumptuous luxury, to give you a driving experience that epitomises BMW's position as the ultimate driving machine. Through the introduction of BMW's unique new 5 speed 'Steptronic' Automatic Adaptive Transmission System, standard across the entire 7 Series range, you can choose the ease and smoothness of an automatic or the control and responsiveness of a manual gearbox. All at the flick of a switch. The 740i Automatic with its 32 valve, 4398cc, V8 engine delivers an astonishing 286 bhp with 310 lb.-ft. torque. Luxury refinements as standard include leather upholstery, air-conditioning, electric seats (with driver side

memory), multi-function steering wheel with integrated GSM telephone (including 'hands free' facility), multi-play CD and an electric sliding roof. For added safety the 7 Series range comes with an array of advanced features including driver, passenger and side air bags, ABS and Automatic Traction Control.

Talk to your local BMW dealer about the new 7 Series range (also available in 735i\* and 728i\*). They moved the motoring press to superlatives, now see how they can move you.

\* Electric seats optional.



**THE ULTIMATE DRIVING MACHINE**